

THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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Notice.

The Editorial office is 11, Tottenham Street, where the Editor can be seen between the hours of 11 and 12-30 on Mondays and Fridays, and on Wednesdays between 2 and 4 o'clock, or by appointment.

Literary contributions and correspondence should be addressed to the Editor.

All matter and copy of advertisements must be received by first post on Wednesday to insure insertion in Thursday's current issue.

“THE KINEMATOGRAPH WEEKLY,”

9, Tottenham St., London, W.

Telegrams—“Heronicus, London.” Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

OCTOBER 24, 1907.

IMPORTANT.

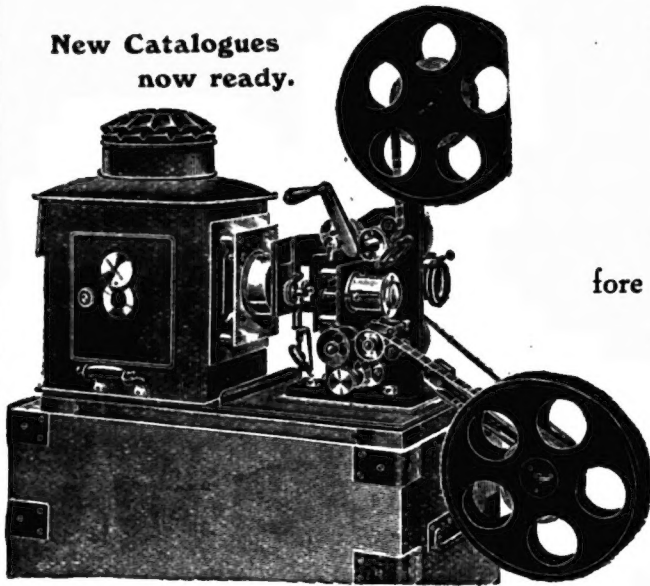
The Special Number we published on Sept. 19th was the means both of largely increasing our circulation and of bringing firms who advertised in it into touch with a number of new buyers, both at home and abroad. We have since had a number of letters from various firms regretting that they were not represented in that issue—either from the fact that their copy came to hand too late and had to be returned, or because they did not anticipate the results which they are now satisfied accrued in the case of other firms. (As to this we think the fact that three pages of regular advertising in the “Weekly” have resulted,

speaks more convincingly than anything we can say here). We have pleasure in announcing that the firms in question will have another opportunity of reaching the special circulation we guarantee for these issues. On November 21st we shall publish an enlarged edition of the “Weekly,” and 1,000 copies of this, over and above our usual circulation, will be despatched to a certain section of our indexed list of members of the trade. This will not be a Special Issue in the ordinary sense. It will be published because we shall then have a statement to make of the first importance to the trade, and the paper will be enlarged and distributed in the manner indicated whether increased advertising is secured or not. At the same time, it will afford all the advantages of a Special Issue to advertisers. Applications for space should be sent in at the earliest possible moment.

Good Business. We are always glad when our readers take advantage of the offer we have frequently made to act as intermediary in any transactions inaugurated through our advertising columns, and this week we have the most gratifying evidence, both of the utility of our advertising columns and of the reliance placed upon our services in the direction indicated. In the early part of this week an unregistered letter reached us from Australia, addressed “Kinematograph and Lantern Weekly” Newspaper, London, which, owing to the fact that we are registered at the Post Office, reached us without difficulty, and on opening it we found it to contain two £5 notes and a letter requesting us to pass these on to a certain firm when our correspondent had assured himself that their goods were of the quality advertised. We shall, of course, gladly act as requested, both for our present

Butcher's **EMPIRE** Cinematograph and Projecting Lantern.

New Catalogues
now ready.



1908 Model (Now Ready).

ABSOLUTELY ROCK STEADY.

BALL BEARINGS THROUGHOUT.

The mechanism is perfectly free from vibration and therefore a steady picture is assured.

Automatic Cut-off worked by Gyroscope in a horizontal position.

Body of Lantern well ventilated. Condenser can be removed from outside of Lantern, thereby saving considerable time in the event of a broken glass.

Price complete with Cinematograph and Lantern Lenses, 2 Spools, in strong Iron-bound Case

£35

WE HIRE FILMS. Write for latest Lists.

Telegrams—
"England, London,"
Telephone 1632 Holborn.

W. BUTCHER & SONS, LTD.

Camera House,
Farringdon Avenue,
London, E.C.



WILLIAMSON FILMS.

See that your Programme contains a good selection of them.

Write for list;
or better,

Write for a Selection to be sent you.

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Telephone 7393 Central.



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Charles Urban Trading Co., 48, Rupert Street, W.

KINEMATOGRAPH FILM MAKERS.

Charles Urban Trading Co., 48 Rupert Street, Shaftesbury Avenue, W.

Cricks & Sharp, London Road, Mitcham.

LANTERNISTS.

Hogg, A. R., Trinity Street, Belfast.

Phillips, Edmund, Claremont Studio, Mumbles, R.S.O. Glam.

LIVING PICTURE ENTERTAINERS.

Lightning Travels Co. (F. O. Seyd), "Tivoli" Tourist Station, Strand, W.C.

Macqueen, J. A., Scottish International Picture Co., 9 Great Hamilton Street, Glasgow.

Tivoli Airship Co., 65 Strand, W.C.

West, Alfred, The Anchorage, Southsea, and 95 Mortimer Street, Regent Street, W.

West's (Our Navy, Army and Colonies), Polytechnic, Regent Street, W.

Waller Jeffs, ("New Century Pictures"), Curzon Hall Offices, Birmingham.

MAKERS AND SELLERS OF PROJECTORS.

Charles Urban Trading Co., Ltd., 48 Rupert Street, W.



correspondent and for any others who have to transact business at a distance.

Growth of Kinematography.

Pessimists who have, in the past, predicted a short life for living pictures, must feel small indeed when taking an unbiassed survey of the business done at the present moment. Even the optimistic individual who knew the business a few years ago, and who predicted great things for the future, has had his most sanguine expectations eclipsed by the really wonderful achievements of the present day. The public demand for sensational subjects has been fully supplied, whilst genius, combined with a keen insight into human nature, has provided every other class of subject the public demanded in the way of invention and novelty. On the other hand more serious kinematograph workers have kept in view the possible volume of business that may be done in the class of goods already indicated, and have accordingly kept an eye on what may be termed "the permanent class of goods;" and under this section will be classified all such subjects as are calculated to serve the more useful purpose of educating. Although slow in its progress, the educational film is gaining favour with the better classes, and there is every reason to believe that eventually that section of the community most able to support them will back all enterprises in this direction.

Desirable kind of subjects.

To favourably impress the various educational authorities with the desirability of using the kinematograph in conjunction with their ordinary lantern displays, it is essential that the firms catering for the business should have such subjects to offer as will, in a very convincing and conclusive manner, demonstrate the facts it is desired to teach, in a manner only possible by kinematograph science. The various phenomena of nature, which cannot otherwise be shown by optical projection, constitute the precise class of subject that the kinematographer should seek to supply. These unique demonstrations should not be discounted by the introduction of padding—or material that could equally well be illustrated by an ordinary lantern slide. A series of well-selected subjects, each proving in an unmistakable manner a specific truth, carrying home to the mind of the student intelligence otherwise impossible, should prove convincing means to the end in view.

Need for

Discrimination.

So vast is the number of subjects that one might justly term educational, that it becomes necessary to discriminate and arrange in proper order the various classes. It is not our purpose to make any attempt in this direction, but merely to suggest that there should be positive organisation by those who propose to cater for the educational authorities, and that a definite plan of action should be taken. We have been induced to make such remarks because there is a tendency in the trade to appropriate film subjects for the purpose in view, which were not taken exclusively for educational purposes, and are therefore weak in many respects. As the time draws near when there will exist a demand for subjects of an

educational character, the chances are many subjects not purely of an educational nature will be proffered for the purpose. If such should be used, they will tend to nullify the object of the special films—injuring rather than helping on the cause. It is to be hoped that such a circumstance will not arise, and that efficient measures will be adopted by all the powerful firms to ensure a clear distinction between films semi-educational and those particularly designed and arranged for teaching purposes.

Unique Function of the Living Picture.

The unique function of the living picture is not merely to depict apparent life upon the lantern screen, but more especially to illustrate phenomena of nature which cannot otherwise be presented to a class of students. It has been noticed by the more observant scientist that, whilst the ordinary lantern slide could be made to show a good many results of their researches, it fails to illustrate certain laws of the universe of a complete and subtle nature. To take but one example—until Marey, of France, and Muybridge, of America, used a series of dissimilar phases presented in the evolution of a bird's flight and a horse's movement in running, the analysis of movement was practically impossible. Information gained in this way proved of great service to many experimenters, especially to those studying the principles upon which aeronautics is based. Examples of this character could be cited from the early days of kinematography, or "chronophotography," as it was then called, down to the present time. Anyone studying the subject carefully will soon discover that there are many facts made plain by kinematography, defying demonstration by any other means. These particular facts constitute the essence of educational films—they should be studied before any attempt is made to produce them in the living or evolving scene. They should be produced with every detail present, and presented in such a manner that unnecessary matter is omitted.

The Ideal Educational Film.

This is the ideal educational film, and the one which cannot fail to prove of permanent value. There are subjects at present on the market which are termed by their makers educational, which, however, have very little educational power about them. They present a process of manufacturing an article—one sees a number of individuals about their work doing *something*, and it is possible here and there to distinguish somewhat of the nature of their labours—the result is a general, but vague, impression or idea of what the industry involves. This is called an educational film, but when one analyses the exact amount of information gained by the inspection of such a picture, the total value of such a film must be set at a very low rate. All this points to the fact that a more precise object should be held in view when the manufacturer aims at educational productions, and on this topic we reserve our views to a later issue.

WANTED—Readers to carefully peruse our Miscellaneous Advertisements. Goods for Sale and Wanted are special features and many bargains can be found among them.

WALTURDAW.

Latest Top Liners.

Fresh Supply of

"Thaw Trial."

950 feet. £23 10 0 (Less 33 $\frac{1}{3}$ %).

First come, first Served. Order at once.

We are receiving within a few days a few more copies of this most thrilling story. Order now to avoid disappointment. To firm order only.

Golf Championship at Sunningdale.

300 feet. £7 10 0 (Less 33 $\frac{1}{3}$ %)

Showing the winner (James Braid), runner-up (J. H. Taylor), and the following well-known golfers:—Alec Herd, Harry Vardon, E. P. Gaudin, J. G. Sherlock, E. Ray, Roland Jones, Jack Rees and others.

A subject which will interest the large proportion of the public which now takes an interest in the "Royal and Ancient" game.

Guy Fawkes.

355 feet. £8 17 6 (Less 33 $\frac{1}{3}$ %)

A beautifully staged version of the famous plot, in which the incidents are photographed at the actual spot at which they occurred.

The Fifth of November.

245 feet. £7 12 6 Less 33 $\frac{1}{3}$ %

Presents the humorous, as the above subject does the historical aspect of "Gunpowder Day."

— New Testimonials arrive daily for the CINEMATOPHONE. —

The "Walturdaw" Co., Ltd.,

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Round the Provinces.

Poole's Myrloma is doing well at the Round Room, Rotunda, Dublin, with the usual elaborate paintings and animated pictures.

Mr. Albert Wilkinson, of Nelson, gave a picture show in the schoolroom at Bridgehouse, last week, most of the films (of which some 5,000 ft. were shown) being of his own taking.

The Grays Empire are giving a change in their Empire Electric Pictures twice each week. Mr. A. P. Cross is the manager, and makes a special feature of the living picture show.

Mr. R. Pringle's North American Animated Picture Co. occupies the Synod Hall, Edinburgh. Singing pictures are a feature of the program, which also includes *La Poupee*, and *Curfew Shall Not Ring To-Night*.

The prize for the best composition on the subjects shown by Mr. Parlato at the Drill Hall, Whitby, has been awarded to Master Harold Gale. A good program is now being shown, including *A Case of Arson*.

The kinematograph entertainment at the Operetta House, Edinburgh, is as popular and as up-to-date as ever. The program has been modified, and now includes the following as the leading items:—*Genevieve of Brabant*, *Billy's Belt* and *Publishing the World's News*.

Mr. Ralph Pringle's Pictures are showing at the Victoria Hall, Portsmouth, and all over the country. At the dockyard town he has a very good program, which is particularly strong in the humorous section, and also includes pictures of the *Lusitania*.

The management of the King's Theatre, Nottingham, have again provided their patrons with an exhibition of a number of first class films. *The Bargain Fiend*, *Maniac Juggler*, *Life in a Reformatory*, and *Slave's Love* are the films.

Bridgewater has been well served with picture shows recently. The Canadian Animated Pictures paid a flying two days visit last week, showing, *Too Much Mother-in-Law*, *Dumb Sagacity* and *Inexperienced Chauffeur*.

Pathe's *magnus opus*, *The Life of Christ*, is the main feature of Mr. R. Pringle's show at the Colston Hall, Bristol, during the present week. The entire proceeds of last Monday's performance were given to the Bristol Royal Infirmary.

King's Lynn, Mr. William Winch, manager of St. James Hall, Entertainment Bureau, has been working his new "*Hippograph*" this week at the King's Lynn Hippodrome, shewing the *Carnival of Nice*, *Naval Review*, *New Little Brother*, *Servant's Revenge* and other films.

The Northern Cinematograph Co. has completed a visit to the Volunteer Hall, Duns. The chief films were *Torpedo Attack on Dreadnought*, *Hook of Holland Disaster*, *England v Scotland at Football*, *Derby*, *Rescued by Rover*, *Higgins the Jumper*, *Pork Butcher's Dream*, *Masson and Forbes* and *Inexperienced Chauffeur*.

Ample testimony to the popularity of the entertainments provided by Mr. Robert Calder is provided by the large crowds which flock to Gilfillan Hall, Dundee, at the matinee and at night. In the evening the hall is usually filled to its utmost limits. The program is an ideal one for a holiday crowd.

Calder's Royal Kinematograph and Concert Party gave an entertainment to a fair audience in the Town Hall, Banchory, (Scotland) last week. The boisterous nature of the weather no doubt largely accounted for the absence of country people. A varied and in every way up-to-date concert program was submitted.

At the Assembly Rooms, Leamington this week the chief item on the program is C. & J. Edison's Bioscope. Among the films being shown are *A Night Off* and *The Highway Robbery*. The show is one of the best that has been to this town and is drawing big houses. Mr. Withers the manager has booked two more machines from Messrs. Edison for a long tour.

The New Century Pictures, which are being shown by Mr. Waller Jeffs at the Agricultural Hall, Wolverhampton, have entered upon their last week, and further proof of the popularity of these exhibitions was obtained by the fact that the building was again filled by an enthusiastic audience. This week a feature is made of *Chain Making at Cradley Heath*. Southampton to the Cape, and *Torpedo Attack on H.M.S. Dreadnought* are also shown.

The N.C.T. Animated Picture Co., under the management of Mr. J. E. Thompson, have done well at the Public Hall, Darwen, with a program which included *King on the Dreadnought*, *They Would Play Cards*, *Life of Christ*, *Ski-ing in Norway*, *Gamekeeper's Dog*, *Grandpa and the Kitten*, *The Easterner*, and *My Word, if You're not Off*.

While the General Committee yesterday formally disposed of the report and accounts, in connection with the celebrations of Liverpool's 700th anniversary, says the *Liverpool Post*, the Pageant will still live for some time in music and kinematograph, and is to be heard of again in the City Council. If Liverpool decides to store a film of the Pageant, it will deserve congratulation as the first body of the kind to formally recognise the value of the living picture.

At the Wantage Urban District Council a discussion arose with reference to kinematograph exhibitions in the Victoria Cross Gallery and to the fire arrangements at the Gallery. Mr. J. C. Ivey informed the Council that the fire escapes had been finished with the exception of the wire ropes, and the Town Property Committee were asked to consider whether the escape should be kept under cover and where.

We have frequently commented on the expedition with which Mr. J. Duckworth places subjects newly issued on his program at the Central Hall, Colne. Beginning on Monday last he started the following program, many of the films in which were only reviewed in our last issue: *The Easterner*, the *Irreistible Piano*, *Save the Pieces*, *Drama in Seville*, *Gamekeeper's Dog*, *Dinorwic Slate Quarries*, *Her First Bike Ride*, *Runaway Belle*, and others.

On Wednesday evening M. Dove Paterson's concert and kinematograph display was held in the Hall Kingswells, (Scotland). Dr. Skinner occupied the chair and introduced Mr. Paterson to the large audience in a neat and graceful speech. The entertainment was one of the best that has been given in the hall since its erection six years ago. The pictures exhibited were of a varied description, an admirable blending of humour and educative interest.

The U.S.A. Animated Picture Co. at the Kinnaid Hall, Dundee is scoring so great a success that on several occasions the accommodation has proved inadequate and admission has had to be refused in a number of cases. The following are the leading subjects: *The Slave*, *Bunco Steerers*, *Half Caste's Revenge*, *Lightning Sketches*, *He Would be an Athlete*, *After the Fancy Dress Ball*, *Dieppe Motor Races* and *Visit to the Zoo*.

The program at the Swansea Palace, during the present week, is an exceptionally fine one, and Mr. Coutts, the manager, is to be congratulated on the steps he is taking to popularise living pictures with the local public. The films are: *A Case of Arson*, *Just in Time*, *Saved from the Sea*, *By the Hand of the Enemy*, *The Female Highwayman*, *When We were Boys*, *White Man's First Smoke*, *Nobody Works like Father*, *Trip to Switzerland*, *When Father Eloped with the Cook*.

Reports which reach us from Harrogate speak very highly of the picture entertainment which Mr. Sidney Carter is giving at the St. James's Hall. The films at present on the bill include: *Why the Wedding was Put Off*, *Yellowstone National Park*, *Short Sighted Cyclist*, *The Clowns (?)*, *Lady with the Crinoline*, *Lusitania* and *Lucania*, *Butterfly Charmer*, *Living Flowers*, *Chain Making*, *Tramp Dog*, *Lady Traveller*, *The Adventuress*. Exhibitions are given at 3 and 8 daily.

The St. Louis Picture Company are paying a fortnight's visit to the large hall of the G.W.R. Swimming Baths, Swindon. On Monday they began their second and last week, and the hall, holding from 1,500 to 2,000 people, was packed to its utmost capacity. The features of the show was the chronophone pictures, which included numbers by Harry Lauder, Will Evans, Gus Elen, and Vesta Tilley. The films were London to Ireland via the new Fishguard route, Oxford Pageant, Short-sighted Cyclist, Aeronaut's First Appearance, and The Village Fire Brigade.

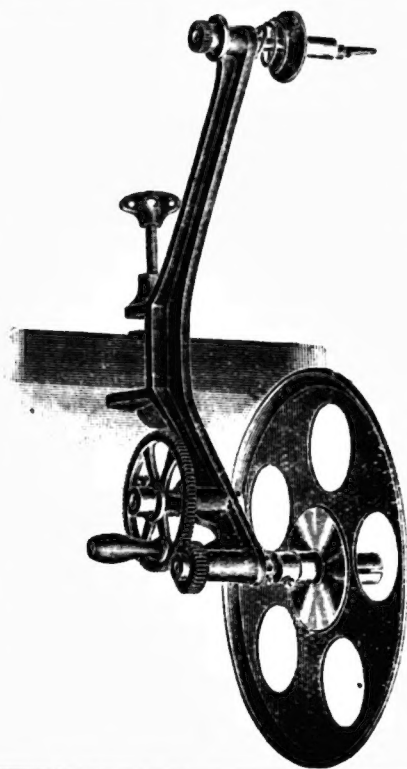
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A NEW Combination Winder and Re-winder.

This little machine can be fastened anywhere and saves about half your time in re-winding. A special advantage is the adaptability for ordinary winding.

Price 25/- net.

New



Films.

THE HARLEQUINADE.

No. 1214.

Length 475 feet.

Price £11 17s. 6d.

SHIPS OF THE DESERT.

No. 1586.

Length 225 feet.

Price £5 12s. 6d.

REBELLIOUS SCHOOLGIRLS.

No. 1590.

Length 100 feet.

Price £2 10s. 0d.

Usual Discount.

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Telegrams—"Heptolic, London."

Topical Pars.

A lantern lecture entitled "A Pleasant Hour in London" was delivered by Bro. A. Wilson, P.A., secretary of Lodge No. 459, to the members of the Temple Lodge, U.A.O.D., on Tuesday night.

A lantern lecture on the work of "The Missions to Seamen" Society was given in Victoria Hall, Newquay, last week, by the Rev. C. A. Walker (Chaplain of Falmouth Harbour). The Rev. Canon Thornton, M.A., presided. Mr. May worked the lantern.

In the South Church, Elgin, the Rev. John Lendrum delivered an interesting lecture upon "The Land of the Rajputs, its Palaces and Poverty." The slides showed typical native types, some of the churches erected for missionary purposes and a number of views of the missionaries at work.

The seventh anniversary of the Rev. D. Hayes as Pastor of Berger Hall, Bromley, was celebrated last week end with the enthusiasm which never fails to characterise these occasions. On Tuesday evening the Pastor gave a cinematograph display and lecture on Our Navy, the hall being crowded in every part.

The sixteenth season of the Borough Polytechnic Saturday popular entertainments has opened most successfully. Mr. Holmes presented a set of animated pictures at the initial gathering, which for interest and variety could hardly be excelled; and, projected by powerful electric light, they were particularly clear and steady.

The Andronico Theatre at Tarente was burned to the ground on Sunday night by a fire which originated during a cinematograph exhibition, says the *Express* Paris correspondent. There was a wild panic among the audience, of whom 500 were school children, and many were badly crushed in the frantic struggle to get through the doors.

Our columns are undoubtedly the best medium for advertising anything connected with the cinematograph. We get three or four letters like the following each week. We received the following last Saturday:—"Please renew my advertisement in your K. & L. WEEKLY; thanking you for your valuable journal. I have sold 40 films from my list through your paper.—Yours, etc., WARREN EAST."

Mr. A. J. West, F.R.G.S., is again at the Bermondsey Town Hall with a new set of animated pictures, depicting life in our navy and army. The program includes scenes in the Navy, such as the Launching of the latest Battleship, Naval Drill at the Training Schools and Ships, and Torpedo Boats in Action; also a splendid picture showing an old sailor paying his respects to the memory of Lord Nelson by placing a wreath on the spot where the Admiral fell on board the Victory. This picture has a thrilling effect upon the audience, the band meantime playing "The Death of Nelson."

A General meeting of the Bioscope Operator's Association was held last week, Mr. Catlin in the chair. A letter was read from the London County Council with reference to certain matters, and it was stated that the Theatres and Music Halls Committee would receive a deputation from the Association. The Association is preparing a series of examination papers for operators applying for membership, and does not look with favour upon the examinations initiated by the Manufacturers' Association. By a unanimous vote it was decided to alter the title to read as follows:—"National Association of Cinematograph Operators" (Branch No. 10., N.A.T.E.), representing qualified operators of animated picture apparatus.

The first of a series of monthly sermons was given last Sunday evening in the Ilighbury Wesleyan Church by the Rev. J. Davison Brown. The subject of the sermon was "The Story of the Life of Christ," illustrated by a splendid series of slides by the artist, Hoffman. The large congregation was much impressed by the beautiful pictures. It is proposed to continue these lantern sermons on the second Sunday in each month. In the afternoon the Brotherhood held their meeting, when Mr. Brown gave the second of his series of addresses on "The Church and the People." Miss Edith Hancock's singing was much appreciated by the men present, as also were the selections by the orchestra.

The Pioneer Film Cleaning Co. has found orders so numerous that Mr. E. Evans, the manager, who was previously with Pathé's, has severed his connection with them and will now devote his attention entirely to the new company. A number of the leading firms, among them Gaumont's and Raymond's, are among the Pioneer Company's clients, and in order to cope better with orders the address of the firm will, from next Monday, be 175 Drury Lane. We are asked to explain that owing to an error on the part of the postal authorities, many enquiries sent to the old address never reached the

company, and it has only just come to their knowledge that they were sent. Those who wrote from the advt. in our Special Number may be assured that this was the only reason for their letters not being attended to, and if repeated they will be replied to.

The L.C.C. on the Warpath.—From the best of authority we learn that the whole question of licensing places where cinematograph shows are given and a careful revision of existing regulations may shortly be undertaken by the London County Council. Only on Tuesday last, Mr. Greenwood, the chairman of the Theatres and Music Halls Committee, in reply to a question by Mr. Reynolds, said stringent regulations with regard to cinematograph entertainments had to be complied with, and officers visited all the places licensed by the Council to see that those regulations were enforced. The Council had no control over unlicensed premises, and from a recent return prepared by the direction of the Committee, it appeared that cinematograph entertainments were given in 167 unlicensed premises in the metropolis, chiefly shops, but only about a dozen of them were said to be used regularly. The Committee were considering whether a legislative proposal should be introduced next session to deal with those places.

A comic incident in connection with a cinematograph show occurred in the Ternes quarter yesterday morning, says the *Morning Leader* correspondent in Friday's paper. At about nine o'clock two automobiles stopped before a big emporium, and a life-like Apache, with the familiar hair plastered over the forehead, cigarette fitting to the under lip, and pipe protruding from the pocket, got out on the pavement. After him came two policemen, also life-like. A crowd soon collected, and was shocked to notice that the policemen seemed to be on very friendly terms with the other, who offered them a cigarette each. When the cinematograph operator was ready the Apache walked towards the shop front and lifted a piece of something. The two policemen fell upon him instantly. The Apache drew his knife. The horrified spectators at once fell upon him to lynch him. The sham policemen tried to interfere, and were themselves attacked by the spectators. Fortunately the real police came upon the scene, and all the party were taken to the police station, where matters were satisfactorily explained. This sort of thing is becoming an every day incident in the Paris streets.

Coming Fairs.—At the following towns many showmen will be using films. We give the approximate population of the various towns, in order that manufacturers may readily form an idea of the importance of the respective fairs:

	Pop.	Oct.
Stow-on-the-Wold	1,000	24
Stratford-on-Avon	8,000	25
Gainsborough	18,000	26
Holmfirth	10,000	26
Belper	12,000	26
Cinderford	6,000	26
Wellingborough	19,000	26
Clitheroe	12,000	26
Market Drayton	7,000	26
Rotherham	65,000	26
Bridgenorth	7,000	26
Netherton		26
Kettering	29,000	26
Belper	12,000	2
		Nov.
Runcorn	17,000	2
St. Helens	86,000	2
West Bromwich	66,000	2

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A New Product. No more Bungling with Old and Slow Methods.
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No. 1681. Length 390 ft. Price £6 10s. net.

Father Buys a Lawn Roller.

No. 617. Length 580 ft. Price £9 13s. 4d net.

Jiu-Jitsu.

The modern art of self-defence. Sensational and comic.

No. 606. Length 445 ft. Price £7 8s. 4d. net.

Falsely Accused.

No. 605. Length 555 ft. Price £9 5s. net.

The Irresistible Piano.

No. 1670. Length 410 ft. Price £6 16s. 8d. net.

THE NEW CLARENDON FILM.

An Awkward Situation.

No. C157. Length 405 ft. Price £6 15s. net.

Remember, Remember the 5th of November.

No. 618. Length 535 ft. Price £8 18s. 4d. net.

Travelling on the Cheap.

No. 1674. Length 340 ft. Price £5 13s. 4d. net.

A Nurse's Voyage.

No. 1684. Length 335 ft. Price £5 11s. 8d

On Foreign Service.

No. 1677. Length 605 ft. Price £10 1s. 8d.

HAVE YOU HAD

Curfew Must Not Ring To-night.

IF NOT WHY NOT?

It is the Finest Picture of the Year.

Life on a Battleship.

Aboard H.M.S. Swiftsure.

No. 573. Length 640 ft. Price £10 13s. 4d. net.

Telegrams—
Chronophone, London.

Telephone—
2430 Gerrard.

CHRONO HOUSE,

**5 & 6, SHERWOOD St., & 18, DENMAN St.,
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Helps and Hints.

Function of the Intermediate Pressure Roller.

A. O. (Southampton) writes: "Please excuse my troubling you, but I should feel obliged if you would kindly give me the following information: If in bioscope manipulation with lime-light you are getting the best results when the lens, condenser, and light are in exact optical centre; if manipulated in the usual way of raising the gate, lens, and light, but with the fixed condenser, (which then, of course, must be out of centre) is this a disadvantage? My reason for asking is: I have just completed drawings of lantern, etc., with an arrangement to elevate the platform carrying the jet, but at the same time it raises the condenser, also front carrier stage of lantern. Should the film in the gate not be masked in the right position, the gate and lens must be raised or lowered in the usual way, but on altering light in lantern (which is placed in true optical centre before starting) you raise condenser as well, so you would always have the true centre of all, with the lens and gate in any position. I have had many years experience in optical lantern work (lime-light), but before putting the above arrangement into practice I should very much like your opinion of it—if the advantage would be worth the trouble."

Answer.—As far as we are aware, your invention is novel, but considered from a commercial standpoint, it is very doubtful whether it would pay you or anyone else to exploit it. Had there been no other means for securing the end in view, the matter would have quite a different complexion. As it is, however, most, if not all, modern projectors are fitted with a supplementary device by which the film is pulled through the gate into its proper position; thus saving the trouble of readjustment of light or optical centre, which, under such improved conditions, may be fixed. The device varies slightly as regards details, but the fundamental object is the same in all. Generally it consists of a pressure roller coming between gate and lower sprocket. In some models this pressure roller is on an independent support, and is controlled by means of a rod with a milled head, or by a lever. In other machines it is mounted conjointly with the lower sprocket, in which case both sprocket and roller are moved together, the distance between sprocket and roller remaining constant. We believe that Messrs. Hughes were the first people to introduce the device, which they patented some years ago.

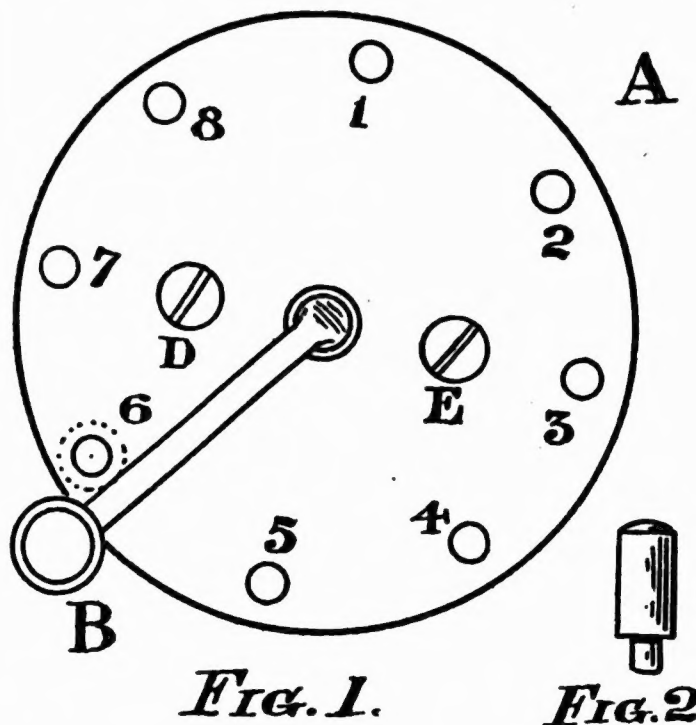
Stop-Camera Tricks.

F. W. C. (Dublin) writes:—"I have been attempting to produce some trick films, but have not had success in every respect. I have greatly benefitted by the information that I have gathered from your 'Helps and Hints,' but there are one or two questions I should like answered. (1) In explaining how inanimate objects could be represented to move without apparent assistance, you stated that this was done by 'stop-camera' methods. Now, I have tried this, but my difficulty has been to take just the right number of pictures, so as not to have to cut up the film and make a lot of joins in the negative (detrimental to good printing, as absolute contact is, of course, desirable. How can I ensure exposing the right length of film, and avoid any chance of getting the shutter half on and half off the gate when the camera is stopped? (2) It appears to me that so-called 'composite' or 'double' printing must be a great trouble, and it has occurred to me that when one wishes to get composite effects, it may be possible to do so by having the parts making up the entire setting of the composition on separate parts of the film, say successive picture spaces—thus, say a ghost had to make its appearance, would it not be practicable to have the ordinary scene picture on one picture space, and the ghost on the next, so that, by rapid projection and in virtue of the laws of persistence of vision, the ghost would appear to be in the scene? I know such a method would involve twice the ordinary length of film, but it seems to me that it would be a simpler way to arrive at the desired result, and perhaps it would be just as cheap in the long run."

Stopping Camera in right place when doing Stop-Camera Work.

(1.) *Answer.*—Cameras that are used for trick-work, are provided with various special fittings other than is found on the camera used for general cinematograph work. One special fitting consists of a stop for the handle, which permits it to be moved one-eighth only of a revolution. This is so adjusted that when the handle is butting against the stop, the shutter of the camera is in front of the gate—thus avoiding

false exposures. This stopping device may be as sketch shown in Fig. 1. A is a circular piece of hard wood with eight peg-holes. The wood should be at least a quarter of an inch in thickness. There is a larger hole made in its centre, through which the handle of the camera may be inserted when in use. A peg of hard wood (Fig. 2) is provided. This should be just the right size, at its smaller end, to fit hand-tight in any one of the eight holes. This device can be fitted to the side of the camera by means of two screws, D E. Its proper position will be that in which the handle is touching one of the pegs, and the shutter is opposite the gate. This can only be ascertained by experiment, but when once found and the wood is fixed, further trouble will be saved. Now let us suppose the device is fixed, and the peg is



inserted in hole 6, with its sides indicated by the dotted lines touching the handle B. If we wish to move the film through the camera to the extent of our picture, we pull out the peg from hole 6 and insert it in hole 7. We now move handle B in the direction towards, till it butts against the peg in its new position. During this movement the shutter will have made one revolution, and will have returned to its *covering gate* position, while one picture only will have been secured. It is obvious that if we desire to take more than one picture at each movement of the handle, it is only necessary to remove the peg from its present position on to a position two or three holes forward as the case may be. Although this device is pre-eminently designed for use when taking staged subjects, it would also prove of service for ordinary scenes, for by stopping the handle in any of the positions indicated, the exposures would stop at a definite one picture junction, and by continuing operations on a fresh subject the two subjects taken would follow each other without wasting a single picture space between them.

(2.) *Answer.*—Your suggestion is very novel, but seeing that film would have to be passed through projectors at double the usual speed, it is doubtful if the game would be worth the candle. The increased speed would have to be adopted in order that the pictures upon the screen (when considered collectively as regards two succeeding ones) might satisfy the analysis of motion.

Formalin.

After the care expended on a really fine slide, it is very disappointing to see it slightly melt and run when in the heat of the lantern. A few minutes in a 5 per cent. formalin bath towards the end of washing will harden the gelatine. We are indebted to *Photographic News* for the above.

**FOUR
PENCE**
per foot
nett.



VITAGRAPH FILMS.



**FOUR
PENCE**
per foot
nett.

Last Week: THE DISINTEGRATED CONVICT, 425 feet.

THIS WEEK:

THE BURGLAR

or,

A Midnight Surprise.



Copyright, 1907, by the Vitagraph Company of America.

Mr. and Mrs. Robinson, an elderly couple, are awakened by noise from lower floor—Convinced that thieves are below, they cautiously awaken their son—Arming themselves, they arouse daughters—All proceed upstairs and enlist brave (?) butler—Lastly the cook joins party, and all hands proceed downstairs through lower hall to kitchen door—After several hair-raising experiences courage is mustered up and all enter kitchen, where on the table a small kitten is playing with a ball of twine—After hearty laugh party return to finish their interrupted slumber.

Length 440 feet.

Code, "Grub."



LIQUID ELECTRICITY! A HIT.

AN UNSOLICITED TESTIMONIAL.

The Vitagraph Co. of America, 116 Nassau Street, New York, N.Y.

Chicago, Ill., Sept. 14th, 1907.

GENTLEMEN,—It is with extreme pleasure that we beg to say if there is any one thing above another that the moving picture industry requires at the present time, it is good, clean cut comedy, and that we have just received two prints, all that were in Chicago, of your latest film, entitled "Liquid Electricity," and to say that it is comedy would be explaining it very mildly. In the writer's opinion there are no words adequate, capable of describing the uproarious screamingly funny and side-splitting, laughable antics of the professor's subjects. I am at an utter loss to say more, and will conclude with saying that in the number of years that I have had experience in the film business and the untold number of subjects that have come under my observation in that time, the "Liquid Electricity" film is so far superior to anything that has ever been on the market previously, that there is absolutely no possible chance of comparison. The "Rarebit Fiend" was the limit, but this surpasses it, as far as the Twentieth Century Limited surpasses an ordinary horse car. Sincerely trusting that you can uphold this standard, not only for the benefit of yourselves, but for the public in general, I am with very best wishes,—Gratefully yours,

W. H. SWANSON.

WHAT A FILM MAKER THINKS.

The Vitagraph Company, 116 Nassau Street, New York.

Philadelphia, Pa., September 14th, 1907.

GENTLEMEN,—We received three prints of "Liquid Electricity," and consider it one of the funniest subjects that we have seen for a long time.—Very truly yours,

S. LUBIN.

Telephone
14277 Central.

Telegrams:
"VITGRAF, LONDON."

**THE
VITAGRAPH COMPANY OF AMERICA,**
10, Cecil Court, Charing Cross Road, London, W.C.

NEW YORK: 116, Nassau St. CHICAGO: 169, Randolph St. PARIS: 15, Rue St. Cecile.

Latest Productions.

New subjects head the list in each case. Firms not included should send particulars.

Cricks and Sharp.

Life on a Reformatory Ship ..	600 feet
Even a Worm will Turn ..	275 "
Wild Animals ..	380 "
Making of a Cricket Bat ..	440 "
Saved from the Sea ..	455 "
Benediction of the Sea ..	370 "

Charles Urban Trading Co.

Diabolo Nightmare ..	385 "
Railway Run through Norway ..	525 "
Railway Run in the Austrian Tyrol ..	400 "
Needs Must when the Devil Drives ..	390 "
Fiji and the South Sea Islands ..	590 "
The New Army Airship ..	300 "
All Blacks Football ..	290 "
Across the Balkans:—	
Herzegovina, Bosnia, and Dalmatia ..	710 "
Montenegro and Albanian Alps ..	350 "
Life and Service in Serbia ..	435 "
Macedonia and the Insurgents ..	540 "
Bulgaria and its Citizens ..	800 "
Bulgarian Infantry ..	410 "
Bulgarian Cavalry and Artillery ..	415 "
Roumania, its Citizens and Soldiers ..	420 "
A Mad Heroine ..	625 "
War Scenes at Casa Blanca ..	800 "
Diabolo ..	140 "
Roberts v. Weiss Billiard Match ..	435 "
Mauretania's Steam Trial Trip ..	100 "
There's a Rat in the Room ..	190 "

The Gaumont Co.

An Awkward Situation ..	405 "
The Athletic Daughter ..	390 "
The Stolen Cycle ..	250 "
Remember the Fifth of November ..	535 "
Travelling on the Cheap ..	340 "
Travelling Bed ..	335 "
Father buys a Garden Roller ..	580 "
The Irresistible Piano ..	410 "
Ju Jitsu ..	445 "
Falsely Accused ..	555 "
Absent-Minded Professor ..	490 "
A Shilling Short of His Wages ..	400 "
A Four-Year-Old Heroine ..	405 "
The Vacuum Cleaner ..	350 "
An Unfortunate Start ..	415 "
Tommy and the Glue Pot ..	465 "
Belfast Riots ..	235 "
No Smoke without Fire ..	225 "
Where's the Drummer? ..	495 "

Vitagraph Co. of America.

The Burglar ..	440 "
Disintegrated Convict ..	425 "
The Ghost Story ..	230 "
Cast up by the Sea ..	435 "
Liquid Electricity ..	470 "
Fountain of Youth ..	375 "
The Baby Elephant ..	425 "

Bathing under Difficulties ..	500 feet
Two Thousand Miles without a Dollar ..	430 "
Man, Hat, and Cocktail ..	400 "
The Easterner ..	475 "
The Starving Artist ..	650 "
White Man's First Smoke ..	500 "
Double Barrelled Suicide ..	280 "
The Bargain Fiend ..	500 "
The Boy, the Bust and the Bath ..	425 "
Athletic American Girls ..	400 "
Lightning Sketches ..	600 "
Lost in an Arizona Desert ..	600 "

Graphic Kinematograph Co.

His Sweetheart when a Boy ..	525 "
A Sacrifice of Work ..	345 "
The Showman's Treasure ..	505 "
Tricky Twins ..	330 "
Lover's Charm ..	160 "
The Lodger had the Haddock ..	295 "
The 5.30 Collection ..	250 "
A Woodland Tragedy ..	470 "
Who Winked at the Soldier? ..	560 "
Some of our Relations ..	130 "
Stolen Fruit ..	280 "
The Adventures of Maud ..	440 "
Early Birds ..	550 "
Oh! that Hat ..	325 "
Woman Supreme ..	212 "
Quit Ye Like Men ..	365 "
He Wasn't Engaged at the Office ..	160 "
The Rev. Father Bernard Vaughan ..	
Delivering one of his Remarkable ..	
Sermons ..	156 "
The Smoker's Joke ..	390 "

Williamson & Co.

Getting Rid of his Dog ..	310 "
Moving Day ..	315 "
Just in Time ..	540 "
Pa takes up Physical Culture ..	300 "
Why the Wedding was Put Off ..	225 "
Bobby's Birthday ..	212 "
The Brigand's Daughter ..	670 & 806 "
Orange Peel ..	245 "
After the Fancy Dress Ball ..	345 "
Village Fire Brigade ..	325 "

Walturdaw Co.

Guy Fawkes ..	355 "
The 5th of November ..	245 "
The Anarchist and his Dog ..	245 "
The Silvern God ..	270 "
Champion Men Wrestlers of Japan (about) ..	200 "
Farrier's Daughter ..	765 "
The Onion Fiend ..	470 "
A Brother's Sacrifice ..	705 "
The Locket ..	750 "
Aunt's Motor Bike ..	250 "
"Lusitania" at Liverpool ..	(about) 200 "
Destruction of Wembley Tower ..	225 "
The New Apprentice ..	530 "

The Matinee Idol ..	480 feet
Adventures of a Performing Flea ..	350 "
Life of a Trout ..	620 "
Peter Pranks ..	650 "
Clown's Adventures ..	400 "

R. W. Paul

Boy Bandits ..	480 "
The Amateur Paper Hanger ..	287 "
Pity the Poor Blind ..	107 "
Sheep Shearing ..	230 "
The Cheaters Cheated ..	510 "
My Lady's Revenge ..	520 "
The Tale of a Mouse ..	155 "
The Bothered Bathers ..	275 "
An Inhuman Father ..	420 "
Adventures of a Broker's Man ..	305 "
The Bookmaker ..	140 "
How a Burglar Feels ..	98 "

Hepworth Manufacturing Co.

Ships of the Desert ..	225 "
Rebellious Schoolgirls ..	100 "
A Letter in the Sand ..	200 "
The Sticky Bicycle ..	100 "
Dumb Sagacity ..	450 "
Brick Making ..	400 "
Streets in Madeira ..	200 "
Snake Charmer at Tangier ..	100 "
In and Around Tangier ..	200 "
A Moorish Potter ..	175 "
A Tramp's Dream of Wealth ..	425 "
Bringing Food and Water to Tangier ..	200 "
A Seaside Girl ..	325 "
State Entry of New Basha, Tangier ..	250 "
Simpkin's Saturday Off ..	200 "
Chain Making ..	325 "
Mischiefous Girls ..	250 "
A Soldier's Jealousy ..	400 "
Drink ..	200 "
A Too Devoted Wife ..	375 "

Warwick Trading Co.

Why Jenkins Wears the Blue Ribbon ..	378 "
The Actor Annoys the Boarders ..	215 "
Mind Your Own Business ..	(about) 350 "
Her Rival's Necklace ..	625 "
Sultan of Morocco on Bicycle ..	60 "
Kimberly Diamond Mining ..	565 "
Victoria Falls ..	460 "
Lonely Trappers ..	555 "
The Lusitania ..	530 "
The Page Boy and the Baby ..	(about) 550 "
They Would Play Cards ..	685 "
Truthful Telegrams ..	220 "

Sheffield Photo Co.

The Dodgers Dodged ..	276 "
The Limerick Craze ..	342 "
My Word, If You're Not Off ..	265 "
Willie's Dream ..	400 "
The Blackmailer ..	585 "
His Cheap Watch ..	250 "

Review of Latest Productions.

The Hepworth Co. are out early with a subject particularly suited to the 'Xmas season, with the title *The Harlequinade*. "Joey" is seen at his old tricks with the poker, the Suffragettes raise their banner and are marched off by a policeman, Columbine and Harlequin dance in the delightful fashion, and generally all the elements which delight the children at the festive season are present in this subject. Even the side of bacon so necessary to the pantomime is not lacking. "Joey" acquires it from a shop and comes into collision with the policeman as a result, escaping through the latter's legs. The shopman then appears to claim his property, but it vanishes as he goes to grasp it. Amusement is also furnished in a scene in which the policeman is discovered with some fish in his possession, and consequently suspected as the thief. Pulled in various directions by the shopkeeper, clown and harlequin, he comes to pieces, which again form into a whole, the remade officer then marching off the offenders by the ear.

The Hepworth Co. have also made an addition to their Morocco pictures. *Ships of the Desert*, so we believe, was not obtained without a considerable degree of risk. Taken out in the desert, where sand stretches to the horizon on every side, it includes a view of the camels as they pass to and fro carrying the household goods of the Moors, and truly fulfilling the same function in this arid country as that undertaken by train and steamer in our part of the globe. A view is given at the gate of one of the ancient cities, where a large concourse of Moors are shown bargaining and numbers of the camels pass slowly before the camera.

In the comic section Hepworth's have issued *Rebellious Schoolgirls*. The teacher in a girls' school has found it necessary to punish one of her pupils, and when shortly afterwards she leaves the room, the youngster harangues the class and succeeds in stirring them up to rebellion. When the teacher returns, she is knocked down by a form and the pupils obtain the birch and apply it with the utmost vigour, afterwards pouring the contents of a large jar of black ink over the unhappy mistress. The moral value of this story is, to say the least, doubtful, but with those who cater for a public appreciating boisterous fun, this consideration will not weigh over much.

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HIS SWEETHEART WHEN A BOY.

A thrilling love romance. Superbly acted.
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An exceptionally novel subject.
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560 ft. of Comedy.
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NORWOOD FILMS.

The Gamekeeper's Dog. Length 460 ft. Price £7 13s. 4d.
A sure winner.

Tommy's Box of Tools. Length 450 ft. Price £7 10s.
An excellent comic film.

NEW GAUMONT.

Travelling Bed. Length 335 ft. Price £5 11s. 8d.

Travelling on the Cheap. Length 340 ft. Price £5 13s. 4d.

Father Bought a Lawn Roller.

Length 560 ft. Price £9 6s. 8d.

An Athletic Daughter. Length 390 ft. Price £6 10s. 0d.

CLARENDON CO.

An Awkward Situation. Length 405 ft. Price £6 15s. 0d.

SHEFFIELD PHOTO CO.

The Dodgers Dodged 276 ft. Price £4 12s. 0d.

CRICKS & SHARP

Only a Limerick. Length 350 ft. Price £5 16s. 8d.

Worm will Turn. Length 275 ft. Price £4 11s. 8d.

Alpha and all other makes of Films supplied from stock.

SHOWMEN.—It will pay you when in London to give us a call, or you can reach us on the 'phone, No. 5783 Central.

The Cinematograph Syndicate,

23, Cecil Court,

Charing Cross Road, London, W.C.

Telephone 5783 Central.



**Lion Brand
FILMS.**



LIFE ON AN ENGLISH

REFORMATORY SHIP.

A remarkable series of pictures illustrating life on board the Reformatory Ship "Cornwall," stationed at Purfleet.

In the opening scene a ragged urchin is seen in charge of an officer waiting on the slipway for the "Cornwall's" boat which takes him on board.

After a bath and change of clothes it is necessary to have his hair cut—a process which causes never ending fun to the older lads.

The boys get some fun out of scrubbing the decks, and after more drills the very essential knowledge to a sailor of heaving the lead is practised.

Our boy has evidently behaved himself during his sojourn on board, as he is next discharged with a good character, and we see the chief officer shaking hands with him as he leaves the ship amidst the cheers of his comrades.

He lands again on the slipway to commence life once more in the big world a healthier and stronger lad, and thoroughly fitted to face the duties of life after the careful training he has received on board the Reformatory Ship "Cornwall."

Length 600 feet or 183 Metres. Code Word "Reformatory."

Price £15 0s. 0d. (Subject to the usual discount).

"EVEN A WORM WILL TURN"

A roaring comic of the knockabout order—one long laugh.

Length 275 feet or 84 Metres. Code Word "Worm."

Price £6 17s. 6d. (Subject to the usual discount).

Manufactured by

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613 P.O. Wimbledon.

The Urban Co. have an excellent selection of new film this week, and *Diabolo Nightmare*, which represents comedy in their output, strikes us as a subject likely to take rank with *Liquid Electricity*, *Dumb Sagacity*, and other films of a similar character as one of the big successes of the present season. A clerk is seized with the frenzy for the new game, and is discovered at practice when the film opens. His employer catches him and expels him in vigorous style, the victim still keeping a grip of his sticks and playing the reel as he goes along the street. At last he reaches home and retires to bed, but even here the ruling passion is too strong for him, and after juggling awkwardly with the implements above the counterpane, he falls asleep and is afflicted with a nightmare, in which the new pastime occupies the most prominent place. Glad in his pyjamas, he goes into the garden spinning the top. The latter lodges on the roof and he procures a ladder and follows. He takes a seat on the chimney pot and resumes the game—this being one of the cleverest scenes of the subject, the moonlight effect being particularly praiseworthy. In a little while a sweep's brush comes up the chimney and effectually dislodges the player, but he continues the game on the roof until the grapnell of a passing balloon hooks through his pyjamas and hoists him into space—still playing. The pyjamas give way under the strain and he falls, the descent being very well shown, and the maniac playing vigorously all the way. He drops into a lady's bedroom and still continues his game until expelled and taken charge of by the police. In the station yard the prisoner initiates a constable into the mysteries of the game, and, while he is engaged spinning, seizes the opportunity and escapes. Without his tools he is helpless, so he obtains some more by the simple means of breaking a toy shop window, and goes down a country road briskly engaged in trying to control the elusive bobbin. He is run into by a motor, but continues his game on the bonnet of the car, until thrown out by the indignant chauffeur. His next exploit is to walk into the sea in preoccupied fashion, and there he rapidly sinks to the bottom—another of the cleverly-devised scenes in which the subject abounds showing him in Neptune's kingdom instructing the sea king in the sport, while the fishes swim to and fro and mermaids bring their attractions to bear on the stranger. At this stage the clerk awakens to find himself in bed, and rising rapidly continues the game and smashes the gas globe. This subject should be inspected by every showman.

The remaining two subjects shown us at Rupert Street are typical of the company that produces them. We think no one will begrudge the Urban Company the reputation they have built up for panorama and similar subjects or contradict us when we say that no other firm has produced this class of subject with the same regularity and the same high level as regards photographic quality. Those issued this week have been photographed by Messrs. Burton Holmes and Oscar Depue and show *Railway Runs in Norway* and the *Austrian Tyrol* respectively. There is a certain similarity between the scenery of the two countries and yet there is also a marked difference and no one who features travel pictures should miss making a careful inspection of both these films.

"The Trip Through Norway" was taken in the customary manner from the front of the engine and one of the features of the film is the great speed which is occasionally reached. The sensation of rapid travelling given by this film is indeed very real—we can only remember two other subjects to surpass it, and yet the picture is noticeably steady. Some of the scenery is truly sublime. Here the rails are laid at the brink of a lake, there they penetrate into mountains while glimpses of timber clothed slopes at the side of the line are common. The tunnel effects are also some of the prettiest we remember, the light and shade adding greatly to the effect of the picture, as do the views of the stations passed *en route*. But, as may be easily imagined, it is impossible to give a real idea of a picture of this class; we can say that it inspired us with a very keen desire to visit the country portrayed and that is probably the highest praise which could be given.

A *Railway Run in the Tyrol* was taken from the rear of the train, and the effect of the picture gains in part from the views given of the carriages in front. In some views of the many viaducts which are passed over, the whole train seems to lie almost in a circle—giving a good idea of the sharp curves which are met with, while on either side one may look down precipices of some thousands of feet in depth. This film also includes a good view of the Mendel Pass Funicular Railway, which runs through the snow district, and the views taken of the descent are almost terrifying by reason of the enormous gradient and the speed at which they are negotiated. The cream of the film, however, is to be

found in the views of the snow capped hills and glaciers, and Urban's are certainly entitled to assert, as they do, that the two pictures mentioned show "Nature at her wildest and grandest."

Amongst other films, the Gaumont Co. are this week issuing one produced by the Clarendon people, entitled *An Awkward Situation*. Mr. P. Q. is indulging in a bath, and, at a critical moment a lady visitor is announced by a thoughtless servant, who ushers the lady into the bathroom before he has time to put on his pants. In his dilemma he turns topsy turvey, with the bath over his head, while the lady stands in an abashed attitude in the corner, covering her face in her hands. The upset water quickly finds its way through the floor on to the heads of several quiet people in bed on the floor beneath, who rush upstairs intent on revenge. One gentleman, quickly grasping the situation, seizes Mr. P. Q.'s trousers and runs away, dangling them before the owner's nose. The latter follows tortoise fashion, with the bath on his back, his head and arms and legs protruding at either end vainly endeavouring to recover his possession.

Gaumont's intend doing good business with their film *Guy Fawkes*, which is one of the most appropriate things on the market for the coming fifth. As also described in our columns, the picture deals with the pranks of several mischievous urchins, who obtain a box of fireworks with their odd coppers, and erect an effigy of father in the back yard with the intention of burning him. They surprise father and his pals by tying fireworks to their coat-tails, afterwards setting light to the crackers. For this they are severely chastised, run off to bed, and deprived of their fireworks. These they steal, and set light to in their bedroom, with disastrous results, which are indicated in the last scenes, where Daddy and his boys are seen swathed in bandages and plaster philosophising on the dangers of the fifth of November.

Probably few of those who had the opportunity of seeing it have forgotten the famous Elgé historical film—*Curfew Must Not Ring Tonight*—adapted from the beautiful poem of that name, and having for its plot and staging many tragic incidents coincident with the struggle for supremacy between the Iron-willed Oliver Cromwell and the Weak-willed Charles the First. Such pictures as *Curfew Must Not Ring Tonight* are never dead, and demand admiration even when several years old. We understand that this Gaumont number is selling as well as ever.

Jiu Jitsu is the name of another Elgé film. The picture has for its principal actors some of the finest exponents of the art of *Jiu Jitsu* in England—many from Professor Garrud's School, London—and should be seen by every exhibitor. The evidence shows that the popularity of this film does not wane.

Two other films announced by the Gaumont Co., this week, are *A Nurse's Voyage* and *On Foreign Service*. Full particulars of them were not to hand when going to press, and we trust to be in a position to publish details next week. They are highly thought of at Chrono House.

The Vitagraph Co. have this week added to their list a film with the title "*The Burglars*," which at the opening promises sensation but actually culminates in farce. An elderly couple are sleeping peacefully when the lady is awakened by a suspicious sound from the lower floor. She wakes her husband and the two, armed with revolver and poker, advance cautiously to their son's room and wake him. Next the two daughters are aroused, and after them a number of servants, and the whole party proceeds cautiously down the stairs and at last enters the kitchen. Instead of a burglar being revealed however, they find that the noise has been caused by a small kitten, which is found playing on the table with a ball of twine.

The Warwick Trading Co.'s beautifully fitted showroom is rapidly approaching completion and what with the tasteful hangings, cosy arm chairs and its other attractions we imagine that the Warwick people will not find it difficult to persuade customers to inspect their subjects. This week this firm showed us two good comics. One is a short but capitally acted skit called "*The Actor Annoys the Boarders*" in which we see an actor with a typical theatrical appearance—long hair, etc.—who throws a cloak round him stage fashion and begins to rehearse so vigorously that one by one the boarders enter to expostulate and at last the landlady orders him out of the house. An effect which we do not remember to have previously seen in a film is introduced in the final scene, the phrases "*Leave my House at Once*" and "*What! so soon*" being put into the mouths of the landlady and the actor respectively by means of pieces of cardboard painted to resemble

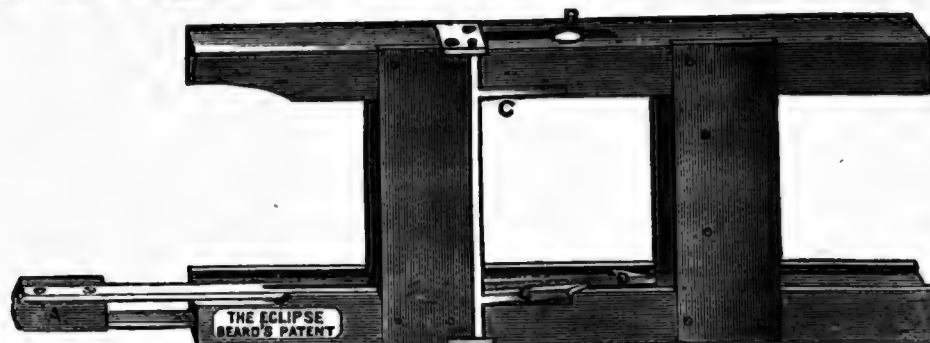
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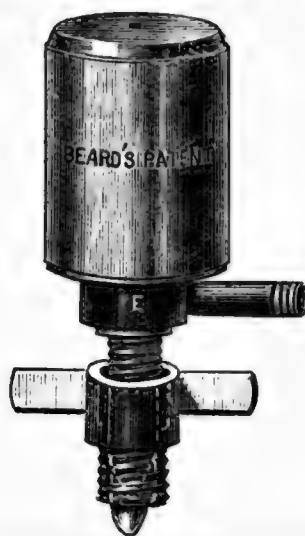
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French Notes.

[We are thinking of starting such a page as our correspondent mentions, in a few weeks time. Meanwhile we contend that our weekly page of "Helps and Hints" serves the purpose. This section of the journal is open to all our readers, whether professionals or amateurs, and any enquiry that it is likely to be of general interest and helpfulness when answered, will receive the most careful attention. Readers are invited to ask questions on matters associated with difficulties they experience, and we will help them all we can.—ED.]

Peeps at London Shows.

Each week we shall visit a certain number of establishments where living pictures are shown, and give brief descriptions of what we have seen and how they were presented. We shall be glad to receive invitations from those who desire special notice.

Maskelyne & Devant.—One naturally expects surprises at this hall of mystery and in the "selection of the gems of animated photography" we find Pathé's Red Spectre mystifying the audiences. Undoubtedly a long film of numberless fakes and tricks is in keeping with the other items on the program. We found however, it was somewhat tedious to watch the lengthy subject and that a greater relief would have been afforded by interspersing the conjuring, etc., with a lighter subject or even one of the most farcical comics our manufacturers could produce. We commend the suggestion to the management.

The Bedford, Camden Town.—This North London variety house was packed at its "second house" on the occasion of a recent visit. Ruffell's were the firm entrusted with the pictures, but whether they were limited to time by an exacting manager, or whether they thought one subject sufficient we could not say, certainly in the opinion of the audience the one film shown—Gaumont's Unfortunate Start—was insufficient in itself as a picture turn. We naturally believe that it is unwise to tire a variety audience with too lengthy a picture turn—they want novelty and change—but we think one subject is insufficient, no matter how good it may be. There was an audible "Oh!" when lights went up, showing the audience would have preferred more, and we recommend the management to indulge their clients in their wish to have a lengthy display of animated pictures.

The Holborn Empire (the old Royal) has, since it came under Mr. Walter Gibbons' management, been transformed into one of the most attractive and successful halls in London. Go when you will—matinee, first house or second—a large audience is to be found enjoying a program which most weeks is at least equal to that given at much more expensive houses further West. It is all the more to be regretted therefore that a management so up to date in general should not make as strong a feature of the bioscope as do some of the West End halls alluded to. Messrs. Ruffell's supply the pictures here, and make the most of their opportunities, and the pity is that these are not greater. As far as it goes the show is a good one, the films are in good condition and the operator is evidently a man who knows his business thoroughly. Where the turn suffers is in the fact that one film only—occasionally two—is shown, and that it is put on either last turn or last but one. The Holborn management seems usually to have a sketch as the main feature of the program, and this comes on at the end of the evening. The bioscope sometimes follows and sometimes precedes it, and the consequence is that when it follows members of the audience particularly in the last house, who have waited to see the sketch, have had to leave before the pictures come on. In the current week's program the star turn is Miss Dolly Elsworthy, in an adaptation of "Nana." This comes on at about half-past ten, and two or three artistes follow, so that it is well past eleven before the bioscope has a look in. Only one film was shown this week—Magic Glasses—and owing to the facts mentioned it did not secure the applause its merits called for. There is no doubt that the Holborn to-day has as strong a position with music hall frequenters as any hall in London, and we are surprised that the management do not make as much a feature of the bioscope as the Alhambra and Palace. We believe that if the turn were given a place in the middle of the program and the duration of the exhibit extended to half an hour, the management would not regret the change. There are many artistes even on the present good bill whose turn one would not mind missing, and yet they have to be sat through if the pictures are to be seen.

Gale and Polden.—Three weeks show given under the title of the "King's Service," at the Public Hall, Kentish Town, has proved one of the biggest successes yet attained. Over 5,000 people visited the shows during the first week, and last Saturday the numbers were 1573, and on Monday 1400 each night, while at our visit on Tuesday the large commodious hall was simply packed by an enthusiastic and admiring crowd. Mr. Ernest Mansell, the General Manager, who we believe used to be at West's, certainly knows his business. Not only does he pull the crowds, but he knows how to keep them and make them talk about the splendid entertainment provided. Of course, their own films, relating to the Army and Navy, are the chief items, and a clearer or better selected set we have never come across. Undoubtedly the secret of the show is that some wonderfully realistic

effects are introduced. In fact, two men are behind the screen doing nothing else but produce noises corresponding with events happening on the curtain. These effects absolutely synchronise with the movements, so that it is difficult to believe that actual events are not occurring. These effects are not sudden outbursts evolved on the spur of the moment. They are carefully thought out items, which have been seriously rehearsed before the film has been publicly shown, and are augmented as suggestions come from the staff. Speaking of the staff, too, we find that the management believe in first class men irrespective of what their salaries may cost, consequently we have an operator on the Warwick machine who has all the attributes necessary for a perfect show; the orchestra plays suitable music, and is by no means a secondary consideration—violin, cornet, piano and double bass are all men able to put power and intelligence into their playing, and consequently with high class music, well shown films, carefully thought out and realistic effects, Gale and Polden secure huge houses, and what perhaps interests them more, substantial financial support. It is interesting to know that they have run this show for two years without any vacation, and it seems to be as popular as ever, inasmuch as they are booked until 1908. They must use considerable care in detail, particularly in fixing up their audiences, and their arrangements both in front and behind the house are perfect. We have no space to particularise any of the films, but to relieve the heavier portion some excellent humorous films were shown, and a further innovation was a ventriloquist and illustrated songs.

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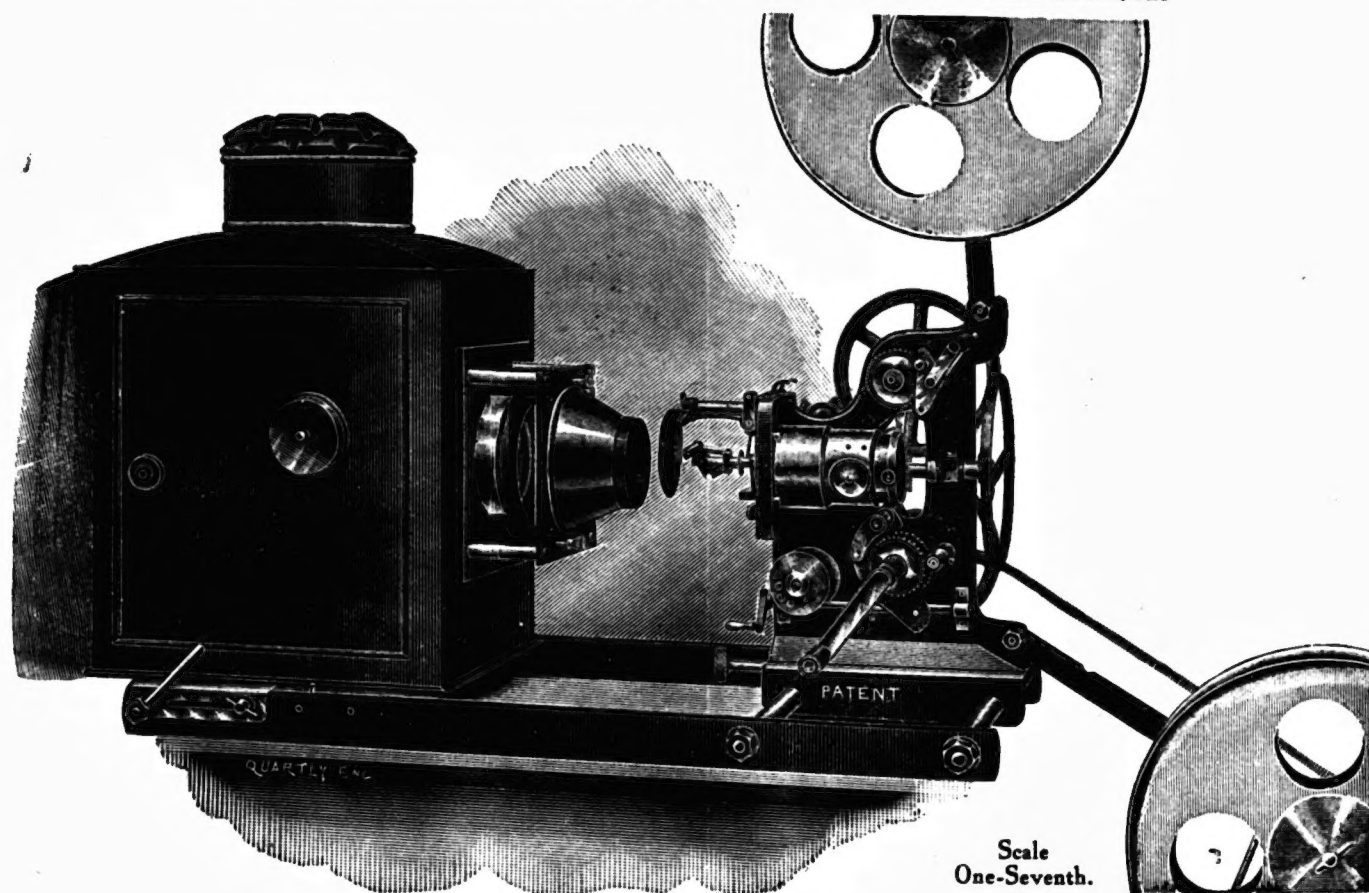
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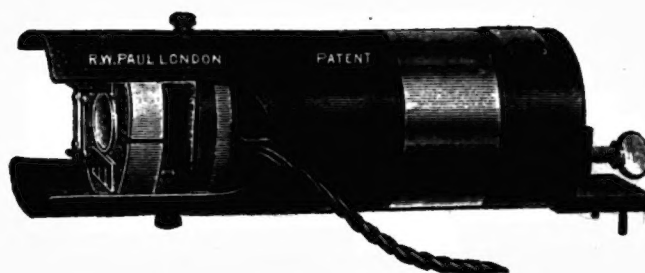
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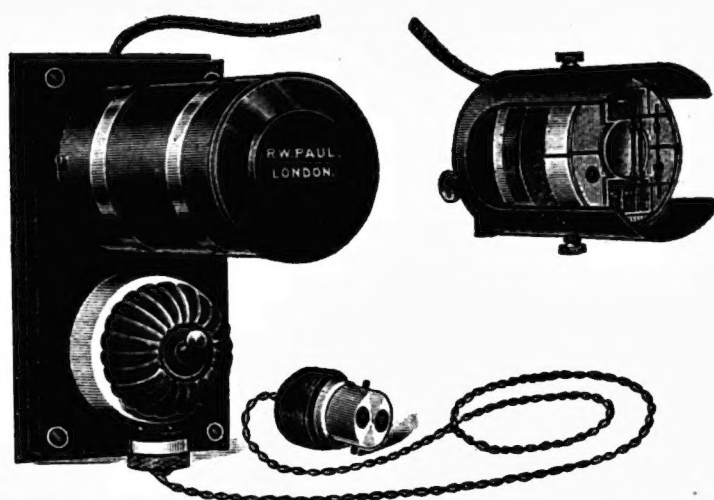
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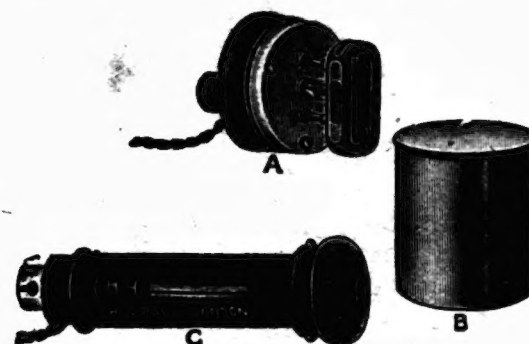
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